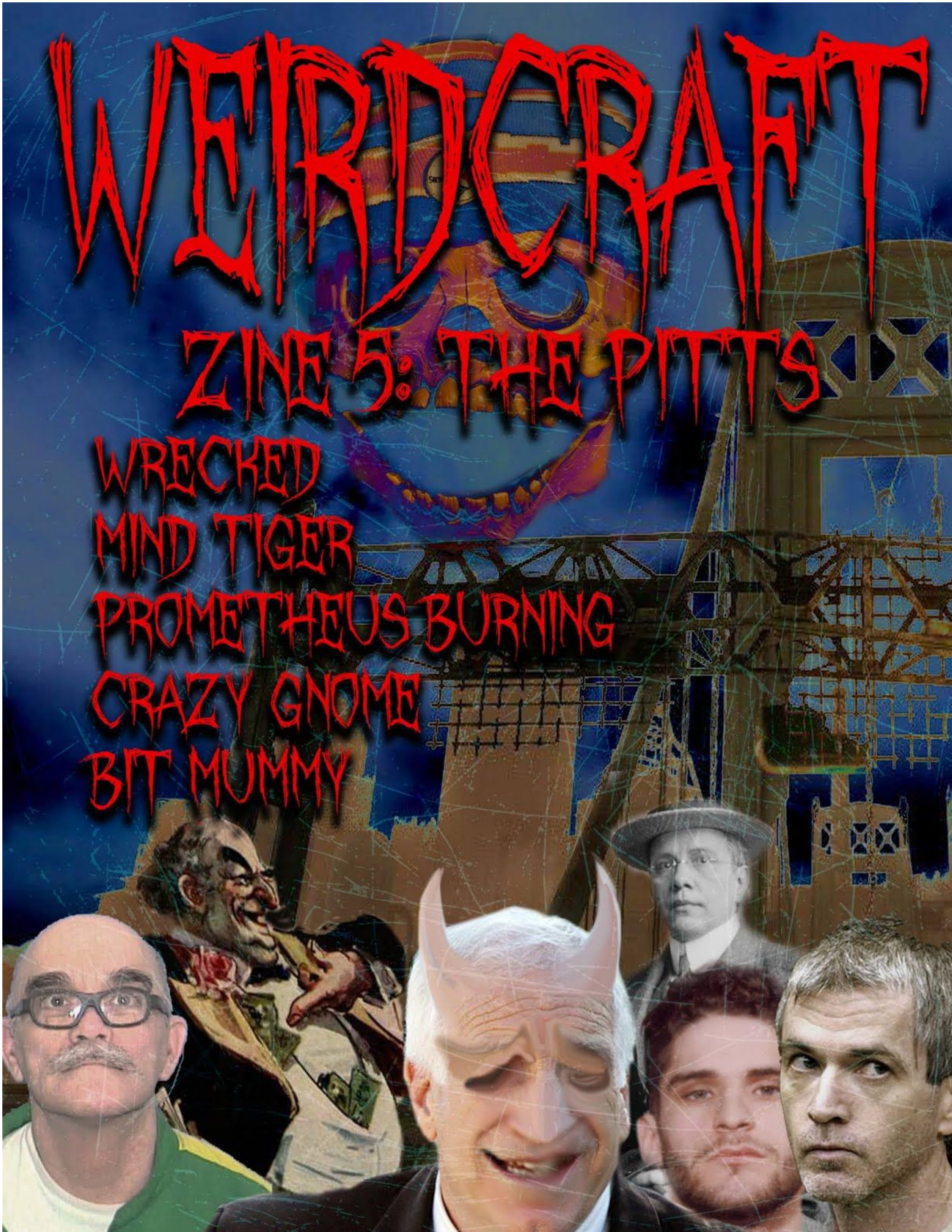
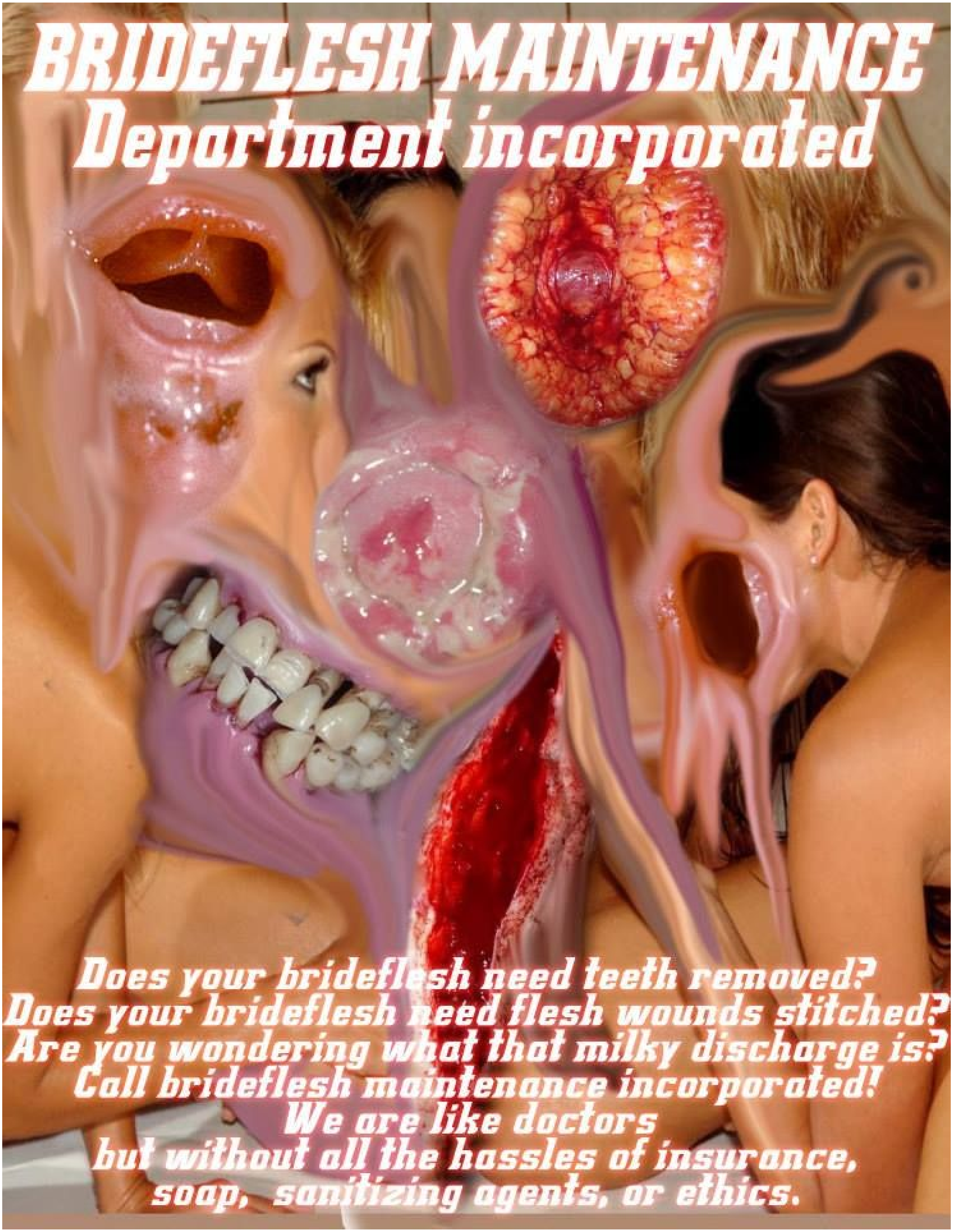

WEIRDCRAFT
ZINE 5: THE PITTS
WRECKED
MIND TIGER
PROMETHEUS BURNING
CRAZY GNOME
BIT MUMMY


BRIDEFLESH MAINTENANCE
Department incorporated
Does your brideflesh need teeth removed?
Does your brideflesh need flesh wounds stitched?
Are you wondering what that milky discharge is?
Call brideflesh maintenance incorporated!
We are like doctors
but without all the hassles of insurance,
soap, sanitizing agents, or ethics.

♈ Aries

Aries (March21-April19)

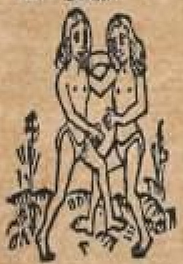
You try to take credit for other people's work, yet we all know it's the other people and not you that deserve the credit. Your disillusioned mind will only get you so far - people actually using you when it's you who thinks you have the advantage. You're not very smart.

♉ Thaurus

Taurus (April20-May20)

If you go around and fuck your friends, not only do you infect everyone you know, you also tend to stir up drama because you're not confident enough with your own sexuality to be able to handle such a situation. So you just mediate between partners and get them fighting against each other for your own advantage, and then lose friends. Just don't procreate - you'll end up with retarded children.

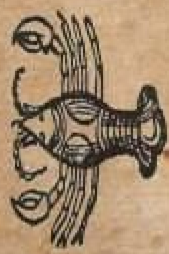
♊ Gemini



Gemini (May21-June21)

You can try to change the world, and act like you are on top of it, but it's all an act. You're probably going to end up working at some 24 hour porn store mopping up semen somewhere. Sadly, this is the pinnacle of your career. The world is changing around you, and you'll just fall through the cracks.

♋ Cancer



Cancer (June 22-July22)

You've ran out of things to say, so you just let the shit pour out of your face over and over again. But, you make it easy for people to figure you out. We all know you talk shit behind everyone's back, and then kiss their ass when they are around, especially if they are able to benefit you. You can keep kissing ass, but we're not as dumb as you are, so we know what's up.

♌ Leo

Leo (July23-August22)

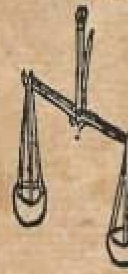
Choose your battles wisely. It's not going to do anyone any good, if the fight you pick is with a person who lives several hours away and your mom has to drive you. I also wouldn't mess with people who may have nude pictures of you. Sometimes you just gotta say fuck it and let it go, quit rubbing it in, when you don't even have anything to rub.

♍ Virgo

Virgo (August23-September22)

You are a dick, so sadly, you only have a few years left of life, at best. You'll more than likely overdose on drugs, because you're already addicted to them. One of these days, you're going to do too much, or do some bad shit, and you're just going to die. More people will be happy than sad, because you spent most of your time here being a dick.

♎ Libra



Libra (September23-October22)

When a person claims to be something they clearly are not, what's the point? You can't be a gang-banger and also be a narc. That's how people get shanked. Be true to yourself and the people around you, instead of trying to impress people by constantly lying for a change, you just sound like an asshole.

♏ Scorpius

Scorpio (October23-November21)

Your family members will start dropping like flies. The warts on your genitals will come back. Everyone will see you as the fraud you are, and you will wish you were dead, just like all of those you lost, because you're a pathetic human being.

♐ Sagittarius

Sagittarius (November22-December21)

Repetitive, predictable, simple, copy/paste, cliche, uniform, homogenized, preset, prefabricated, mass produced, juvenile, arrogant, ignorant, unintelligable, asinine, dick and fart jokes, oblivious, satirical, nonsensical, mediocre, drunken, coked out, trendy, cunt-faced, junky pop-punk, hpv covered, narcissistic, egotistical, control freak.

♑ Capricornus

Capricorn (December22-January19)

The bad boy image is not working for you. You more than likely have a cervix, so maybe a pretty dress would be more fitting. Take a warm bath, shave up all nice and let your dimples come out, and before you know it, you'll be making out with all the boys in the bar. You'll have a mob of queens following you in no time.

♒ Aquarius

Aquarius (January20-February18)

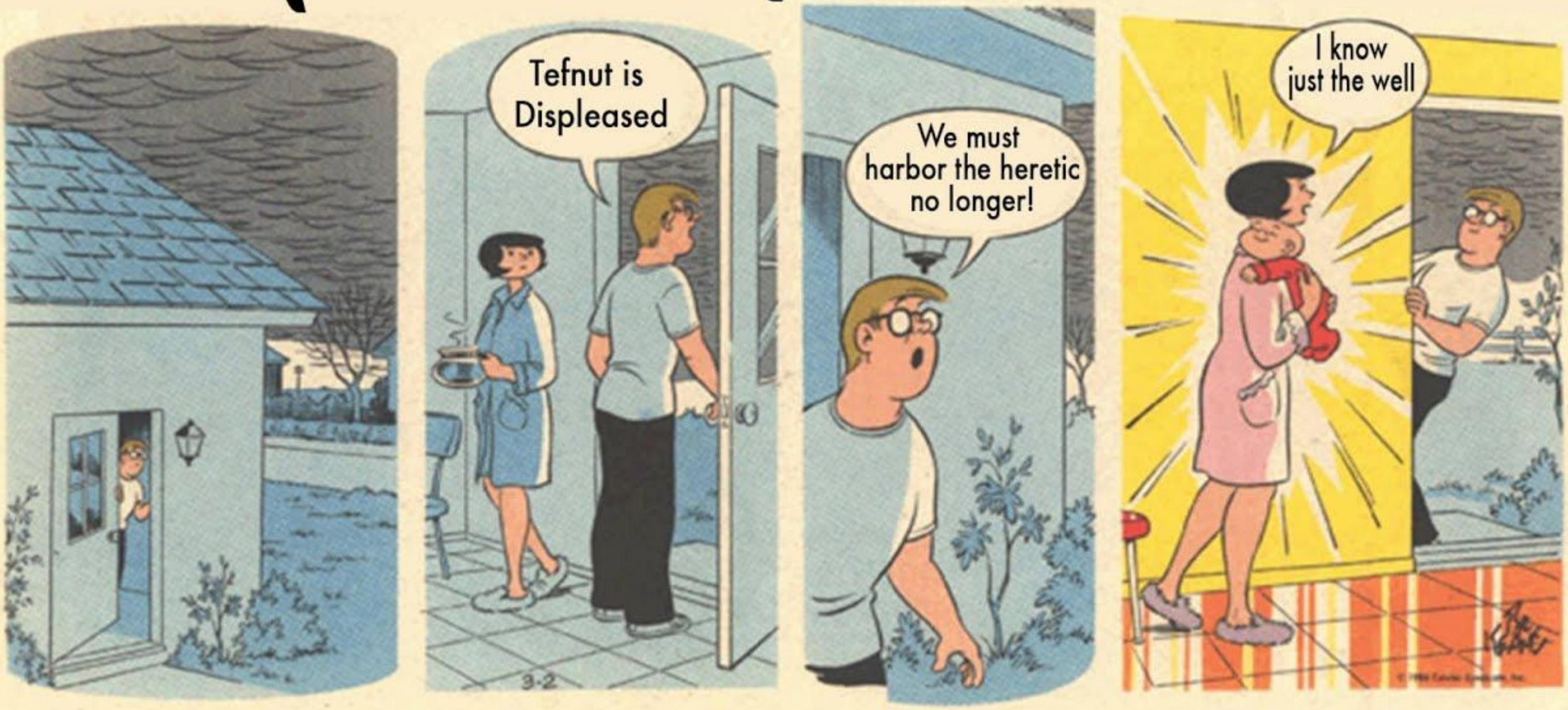
You will be blessed with money, sex, drugs, true love, fame, popularity, a Grammy, a Pulizer Prize, a Nobel Peace Prize, will be knighted, people will worship you, have lots of friends, a happy family, a successful love life and career, health, and a long life - as long as you're not a dick.

♓ Pisces

Pisces (February19-March20)

You'll be swimming with the fishes, see? It's just a matter of time before you self-destruct. Your lifestyle will be your demise. Tread lightly. Karma is about to come and stick a fist up your ass really soon. When it comes, I told you so.

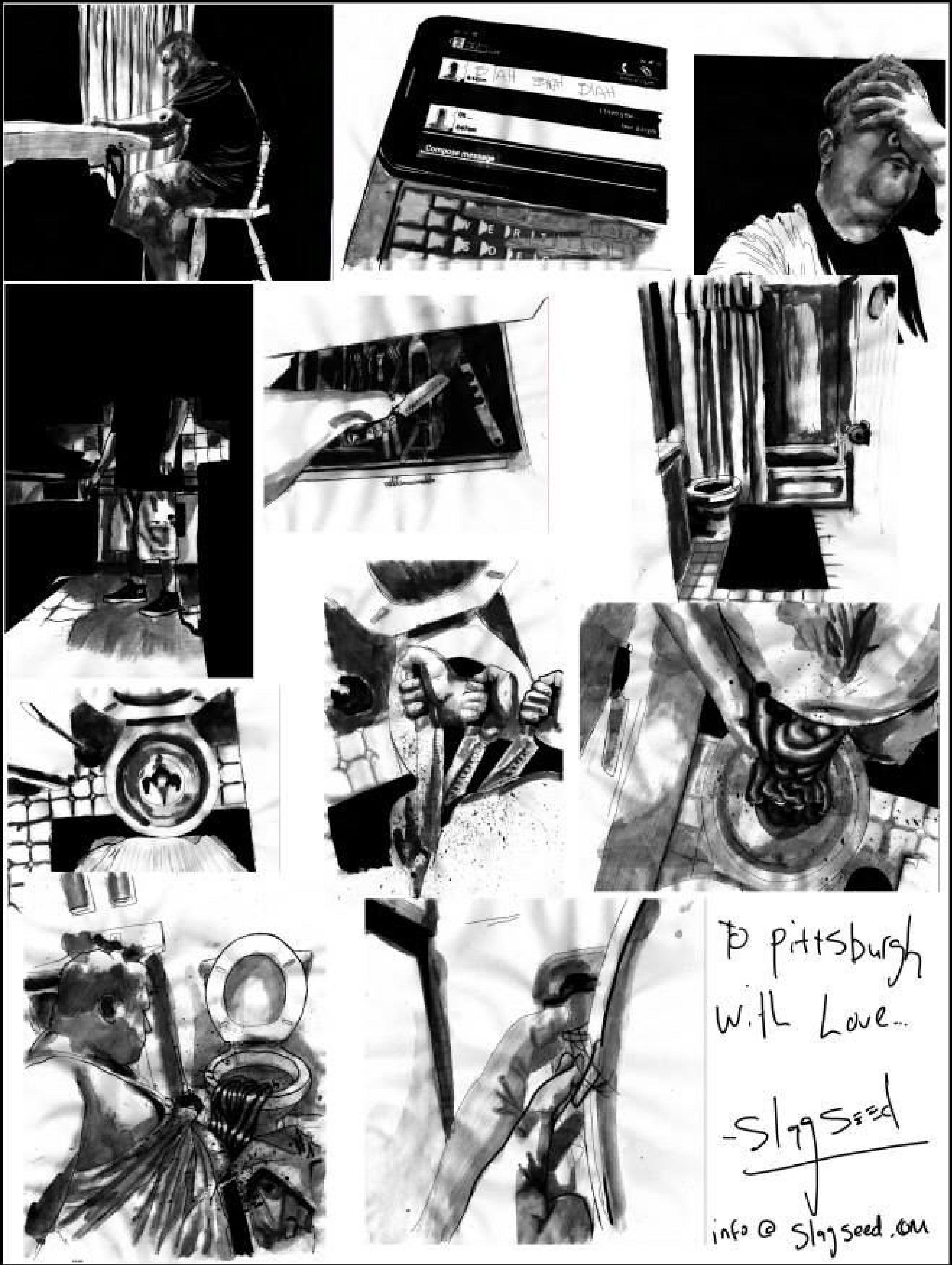
BLASPHEMILYCIRCUS



Later...

"Let us dawn our cerimonial ponchos, and fornicate in the salival gifts of Lord Tefnut!"

Meanwhile...
"Ouch, Daddy, you got it in my eye!"


BLAH BLAH BLAH
Compose message
To pittsburgh
With Love...
-Slagseed
info@ slagseed.com

GENERAL TEH CATDOG
FOR SUCH BRITE FUTUR

WC: How long have you been doing Wrecked Distro? What made you want to start doing it?

WD: I started some form of Wrecked back in 1999, although in some ways it was building for a few years before that. The simple answer is that found music that I connected with and loved, and it wasn't getting out there. A longer answer: I had just graduated from Pitt (University of Pittsburgh) and I got my first real job, and started to have a bit of income. I'd been collecting a small amount of records since high school, and was getting into that more throughout college, but it was an expensive hobby I mail ordered stuff from Massive Records, or the incredible History of the Future distro that was based in Mineapolis, got some things from Deadly Buda, who always had a bit of a traveling distro of the more left leaning european breakcore. And mail ordered some things from other distros when I could. The record shops in town at the time carried a pretty limited array of anything hardcore or weird, and although they would special order it, it increasingly felt stupid to go through a middle man when they weren't adding anything to the stream themselves. Nobody at the shops knew as much about the music or knew where to get it. I was regularly chatting with the people who worked at these other shops and distros, either by email, on mailing lists like gabber or c8, or early forums. To step back slightly more, I'll say that my interest in any of this was strongly sparked by going to the raves that Deadly Buda threw in the early-mid 90s. There's probably a whole other story there, but between the acts he booked, records he played, his shop, Turbo Zen, and the free for all diy ethos of the events, it definitely struck me, and sucked me in a bit more than any other musical continuum at the time. You could hear the full spectrum of new electronic music, but he was ahead of the curve on things hard and weird. Like lots of people, I tried to get involved and promote and create in the way I could. I was actively online on lots of mailing lists any forums talking to people about music during that period (and since) I started DJing on WPTS playing hardcore, jungle, noise and industrial in 1996. I did a zine that was focused on the scene for those types of music ("Technology") which also fostered some connections with people locally and around the US who contributed. While I was in college (95-99) went to lots of shows and raves locally, as well as traveled to different cities like Philly, Columbus, Cleveland, Toronto and Milwaukee to see the acts that didn't make it to Pittsburgh. We'd always heard about the Drop Bass Network shows, but we never made it to anything out there until 98, when my crew went out for WTWI, which was a pretty influential experience, in terms of connecting with lots of people who were doing interesting things in the midwest hardcore scene - Doormouse, Abelcain, Stuntrock, Venetian Snares, Bombardier, etc. At the time, Franjo Vucovic was also trying to start Conceptual Chaos. While I was out there I grabbed a bunch of copies of the early Addict and Distort records for myself and my friends, since I knew they'd never make it to our local shops. That's what started getting the ball rolling with it. A number of American labels started around that time, and I figured I'd support them by grabbing a bunch of copies of each of their releases and getting rid of them in Pittsburgh. Some of the early labels I carried were Addict, Distort, Zod, Conceptual Chaos, Isolate, Low Res, Brooklyn Beats and Advanced Idea Mechanics.

WC: Can you briefly tell us what sort of range of different types of music you generally distribute through Wrecked?

WD: Initially it grew organically out of those labels above - which was mostly american breakcore from the end of the 90s. But it ended up spidering out from there as I made more connections with other labels and distros. I never really looked at it in a generic business like way, I just connected with the music that I found and loved, and labels or distros that were operating in a similar ethos. So I carried a pretty wide variety of left-leaning electronic music, lots of breakcore, experimental hardcore, rhythmic noise, "idm", ragga jungle, electro, early dubstep, and in later years it really splintered into a bit of everything, as I worked both with smaller and larger distros.

WC: How many different labels do you work with ?

WD: The present tense of this question kind of threw me off a bit, because, unfortunately, I don't really actively work with any labels right now. The trajectory of Wrecked was one that was growing fairly fast for something that was a part-time endeavor from 99 through 2006 or so, but since 2009, it took a big plunge. In my mind, it's reverted back to the earliest days where i'll pick up releases from American DIY labels, or from artists who have extra copies on hand...but honestly even that has been VERY minimal lately. Formerly I worked with dozens of labels, mostly American in the early days, but it grew into carrying lots of EU labels directly, or through some of the good distros like Ant Zen, RRR, Forced Exposure, Toolbox, Adnoiseam, Praxis, etc. Although I was happy to acquire and offer lots of different labels, I was always happiest working with people that I'd made a direct connection with.

WC: I know that youve also had no small part in putting on live shows .. can you tell us a bit about some of those and additionally any recent shows that you think went really well?

WD: Another one that probably has the long version and the short version. I've always looked at things from a DIY perspective. I think it's a necessary thing in Pittsburgh if you're into anything weird. It's unlikely that somebody else is going to put on a show, but it's totally possible to do it yourself if you have the energy and drive. At the end of the 90s a bunch of my high school friends and I had a crew called PBS, and we put on some house shows and "raves" that tried to promote and mash together some different things we were into - hard/breakcore, jungle, noise, live acts, and to some degree bands and other weirdo elements. We had a good run, but burned out pretty hard with our last big event in 2000. After that point I shifted towards doing smaller shows where I could manage and curate them more easily myself. In some ways that was harder, but in most ways it was much easier. I did a show in 2001 called HACK FEST that was sort of a kick off to that era. It was at the 1601 Space that was across from the former Milk Records location, with Xanopticon, Impercept, Climax Street, American Trash, 8Cylinder, Dev/Null, Girl Talk. Even though it got "busted" (weird story there), it was a nice showcase of people doing hard/weird/left electronic music in Pittsburgh at the time, and around the time that the Rhinoplex crew started to coalese around people that Dave 8Cylinder brought together by hosting them on his webserver - Xanopticon, Prometheus Burning, DevNull, 8Cylinder and myself. After that point I did whatever shows I could that made sense, as people were touring or where we could get spaces and decent sound systems. Too many to mention really, but lots of the folks whose records I was carrying, like Doormouse, Peace Off Crew, Zod Crew, Schematic Records, etc. I was involved with a D&B night that I was able to leverage into hosting a fair number of breakcore shows over the years, as well as D&B and dubstep headliners. In the past few years I've been doing less "breakcore" shows, which is mostly due to the number of people touring and overall interest. We hosted Tony Eustacian and Cheeseface earlier this year as part of a crossover show with some black metal and 8bit bands which was rad. I love to see points of crossover, even if they don't always work out as much as you might imagine.

WC: How do you think more music being available strictly digitally and often for free has affected small underground labels? How have you seen it affect Wrecked ?

WD: A big part of the reason that I started Wrecked was to simply get the music I wanted to hear. Sure, there was a small amount of digitial music back then, but it was nothing like it is now, in depth or quality. Simply put, the digitial revolution make it trivial to get the music, and mostly eliminated the need for Wrecked, at least as it was. I love music, and I have a special place in my heart for records, but I don't see the format as pragmatic, or at least my role as a middle man isn't that pragmatic. Once digital got big, sales dropped off a ton. That also seemed to coencide with artists putting out less music, and a dip in quality, but I think that was coincidence. I'm not sure if I can say that the effect on underground labels was more positive or negative. The barrier to entry is great - it's super low. In some ways that helps - you don't need as much capital - but in other ways it means music is being vetted less before it gets put out into the world. But people are flooded with music, and see it as more disposable than ever. As a fan of music, I love the way things are now, it's amazing. Every day I have more music than I can possibly listen to on my soundcloud and bandcamp, and you can pretty much listen to anything ever recorded on youtube. I've come up with a few different plans on Wrecked as a digital site, a blog, etc. but other things have ended up taking precident. Only so many hours in the day, alas.

WC: Any releases you've heard recently that you highly recommend?

WD: Sometimes i'm just overwhelmed with the amount of music that's out there, and I like a variety of things, so it's tough to narrow down or explain what I'm feeling. I've really been digging what Bombardier has been putting out on his bandcamp. Sound designy atmospherics and dark techno. He was a producer who really sparked my excitement when starting wrecked, but bowed out of the scene for a long time before coming back to it fairly recently. The work he's put in to other areas of art really shines through in this latest production. I've been really into Russian "witch house" in the past couple years like Haarps, River Bones, In Cherry Family, you can grab any of their stuff from bandcamps. As far as hard electronics, I've been grabbing everything from Current Value and Satan. You can't argue with their production quality and unadulterated headbanger status. I'd also recommend the Lakker on R&S, and pretty much everything that guy does. Reminiscent of old-school autechre.

WC: Any advice youd have for someone who might want to start a distro of their own? Just what does it take anyways?

WD: I suppose I'd say just go into it with a realistic and measured expectation of what you're getting into. Start small with what you know and don't try to make it overly complicated. The best aspect is connecting with people and music. The business side of it will probably not hold up. The best thing you can offer as a label or distro is being a gatekeeper to people who don't have time to explore and filter through music. So have VERY high standards in that regard.

WC: Any links, etc you'd like to share?

WD: I'm hoping to reorganize my digital presences soon, but some relevant ones:
https://soundcloud.com/cutups
http://cutupsmethod.com http://wrecked-distro.com (i'd recommend checking the discogs page, though)
http://www.discogs.com/seller/cutups

MIND TIGER

WC: When did you first get into making art and music? What were some of your early influences?

MT: I used to mess around with the rock and roll in high school, and like many before and since, picked up a guitar - it took me a few years to get over that and tired of the sounds I could get, I wanted to go further, hear something new, make a sound that I don't know already - this was already my mindset, but I had no clear direction when i met the other artists I would eventually werk with in art school. Coil, Einstruzende Neubauten, Skinny Puppy, Legendary Pink Dots, Autechre, Swans, Can, Cab Voltaire, Chrome, Current 93, Neurosis/Tribes, Scorn

WC: Tell us a little about your various projects both in terms of intent and sound.

MT: **Mind Tiger** - cyberpunk postapocalypsecore.
Dream Weapon - more sound than song, only sometimes relieing on traditional note structures. lots of slowly evolving music - as - process, ambient, sometimes but not always minimal... I use some handbuilt analog circuits and some other wierd sound tools in this project, including a one string bass, cello, piano harp, and bowwed acoustic guitar. I limit the amount of computer generated sound, but there is no standard rule.
Seesound (collaboration with Johnny Jitters) - IDM, this is probably the 'nicest' music I do. We stay mostly software for this one.
Eyeless Face (collaboration with Lorne Zeman of Flea Apparitions, with occasional guests) - live improvisational noize, my most traditional noize project, I have a specific set of sound tools for this project, as I think it is importaint to do something different in each project.
Power Fool - New project - equally at home on the dance floor or on the long highway night drive - it's been years since I have made industrial dance music - truthfully I never made much dance music, that is about to change - this project is dropping this year, I have over a dozen tracks finished at this moment, no one has heard this stuff yet.

WC: How would you say the underground art "scene " in Pittsburgh is? Staying Busy?

MT: There are a few people here that are genuinely dedicated to the underground weird music and art scene, we have some great visual and sonic artists, but for the most part the people of Pittsburgh are backwards, ignorant, and resistant to anything new or modern (people here actually choose, embrace, and desire ignorace, often acting more like animals - showing only the most cursory indications of human intellect - it's truly bizarre), it is hard to find an audience here outside of the aforementioned few (mostly other artists). Even the very idea of electronic music is difficult for many here to understand. There is, however, a growing electronic dance music scene at the moment, which helps to raise awareness, but does not play a direct role in exposing people to experimental or non-danceable forms of electronic music. I see it as mostly a good thing, but have seen the other side of that as well - Overly simple and repetitive dance music sometimes makes people dislike all types of electronic music in general simply because they don't like house, or whatever it is that they are happening to hear on the one dance night in their otherwise classic rock and metal all the time bar... There was a recent explosion of kids making noize, which gave me hope, but then I started going to their shows and I realized that most of them were only into noize in an ironic way or so they could pad their own egos by being the "weird kids", and they seemed to value not putting any effort into their projects, that was a definite part of the asthetic they were trying to build... ironic no-effort non-structured weak noize. Most of them are done now, and some of the few who have continued are real, so that's a good thing. I have never been one of those who belives that the purpose of art is anything other than to confront, to force change, to demand awareness, to expose reality right down to its bones, in otherwords art should force you to think, and maybe help you to cut thru the fat or 'mental plaque' around the truth. I belive that is it's purpose both individually and socially. This is an unpopular viewpoint here and now in this city. The generally dominant asthetic here is a "faux-handwork" look in art (embracing low production values and manufactured emotion), and "faux-hobo" sound in music (jangly pop -punk that thinks it's folk music, and neo olde time meets hippie jam rock). Most of these people simply do not want anything new - they want cute and clever, but not a challenge, not to think.

WC: What are your opinions on the occult and ritual magick in general? Has it influenced your art at all?

MT: Well, that is a broad topic - and a lot to get into, i'll just say that i think it's importaint to know where you are, and the only way to truely learn where you are is to use the correct tools. beyond that, and this may be a radical veiwpoint, but I believe that we have a cosmic responsibility as human beings, it is not enough to simply "be", we must all "become". As far as specifically "ritual" magick goes, while there are specific traditions that would technically be defined as such, I don't belive the idea of ritual can be removed from any system of understanding that includes temporality. Let me explain - on one hand ritual is used to evince a particular mindstate in the participant, I believe that once this was vitally neccescary for most people, but at our current level of evolution of consciousness, is not offten neccescary. On the other hand, any moment in time can be "locked" it's energy, or specific aspects can be fixed thru the use of ritual, and then re-experienced or re-captured by reenacting that ritual (remember - the power of ritual is released when the ritual is broken [opened]). This is an important aspect even to traditions that would not generally be considered "ritual" traditions. Of course, having influenced my entire life, and even helping me to connect with my greater shamanic lineage and re-inhabit or 'take back' my own mind for myself, the occult studies of my young life and continueing magickal werk in my greater life have definitely influenced my werk, haveing completely influenced every part of me, every part of my life.

WC: Any especially memorable live show experiences? Any upcoming releases etc you'd like to tell us about?

MT: I have had so many great and some bizzare and not-so-great live show experiences... Too many to list here, a major one however I will tell...it was years ago with my old industrial band Parvulus Infectus - I was using an angle grinder to shoot sparks and dried rose petals into the audience (to amazing effect) when suddenly the grinding disk broke and shot into the crowd...Fortunately, the only big peice hit a friend of ours in the head (hat) and did no damage... and we knew him so he didn't mind - but that could have gone really bad...

http://dreamweapon.bandcamp.com/
http://aud-art.bandcamp.com/album/mediumship
http://nowiswhy.bandcamp.com/
https://soundcloud.com/dreamweapon
http://aud-art.bandcamp.com/album/other-worlds-of-mind-tiger

PROMETHEUS BURNING

WC: What got you into underground art? what are some of your early influences?

PB: Heavy Metal magazine, Clive Barker, HR Giger, Frank Frazzetta, Wax Trax, Liquid Television.

WC: I know you're both really into synthesis and specifically have been building your own "beast" for some years now tell us a little about that; what are some of your favorite modules?

PB: Our Eurorack modular synth has gone through many different forms since 2008 when we started assembling it. It has grown and shrunk in accordance with our personal finances. At one point we even had to sell it all. We've been carefully rebuilding and have about 15U worth of chaos currently. A good chunk of that is dedicated to sequencers, which we feel we can never have enough of. The modules we select are hands on and intuitive in nature, fun to tweak and perform with. We try to avoid menu diving as much as possible. Some of our favorites are the Piston Honda mkII and the Tyme Sefari, both by The Harvestman, and the Turing Machine by Thonk which we built from a DIY kit.

WC: How, if at all , do you think the face of dark underground art has changed since you first started getting involved?

PB (Nikki): I feel like escapism has taken hold of the Underground. Many artists are mimicking pop culture rather than utilizing its accessible aesthetics and gimmick to confront society and self. The confrontational nature of this art is what drew me in.

PB (Greg): It is currently a hip thing to flirt with the darkness, especially in the world of fashion and music. You see a lot of designers and producers borrowing from the weird, the dark, the underground, slapping occult symbolism that they don't understand on everything, painting everything black, distorting and detuning their sounds. Mainstream artists like Ke$ha and Kayne West and the like, all mimicking sounds and styles lifted right from the underground. Stealing from the underground in an attempt to seem edgy only fools those who don't know any better. The real weirdos are still doing their thing, still tuning into each others signals despite all the added noise, still creating interesting art and music and styles as much as ever, well ahead of the leaching mainstream curve. That will never change.

WC: Any especially memorable live show experiences?

PB: Plenty. But I suppose the most memorable of all isn't a single show, but a stretch of them during our 2009 tour with Caustic and The Gothsicles. Everday was an epic adventure. We learned a lot during that run and got to meet so many awesome people, all condensed into such a short moment of time. We had never experienced such a huge amount of support on such a huge level before. It was then we realized our little project had grown up and evolved into something much bigger than just the two of us. This was both inspiring and terrifying at the same time.

WC: I understand you have a new project called zHARDz . How is it different from some of your previous projects?

PB: zHARDz is still taking shape, so it's hard to definitively say what it is or isn't for that matter. We can say it is more synth based than previous projects. Prometheus Burning has some melodic and synth elements, but it has always been more focused on experimental rhythms, noise based percussion, found sound and sample mangling. With zHARDz, we are experimenting more with sounds born from synthesis and modular patches. Focus on deep space bass, mind melting drones, and John Carpenter-esque sequences. Think future retro soundtracks to horror films that do not exist.

WC: Any releases, etc, coming up?

PB: Currently wrapping up production on a new DISHEVELED song. DISHEVELED is one of our noisier projects. The track will be featured on an upcoming comp from LOW RES Records in Detroit. Also taking with two different local film makers concerning some video concepts we have for zHARDz. We want this project to have a lot of focus on visual art as well as musical, and have a lot of ideas we want to try and manifest. Not much happening on the Prometheus tip at the moment. After releasing Kill It With Fire on WTII records a little over a year ago, we have put the project on the back burner for the time being. We were quite satisfied creatively with that album, and feel like we have said everything we need to say with Prometheus for now. Unless some interesting performance opportunities present themselves, our main focus is on our many other projects and collaborations… zHARDz, DISHEVELED, burlesque performances, visual art, the Atrocity Exhibition, and ILLUSIONS, which is our semi-regular dark dance night we host in Pittsburgh with our friend DJ Cutups and special guests. We have our hands quite full at the moment.

CRAZY GNOME

CRAZY GNOME

WC: Can you briefly describe for those not too familiar with your work some background information on Crazy Gnome?
CG: Crazy Gnome was a live improvisation that Modest Mouse played in 1998. The recording is very incoherent and you can only make out the words "Crazy Gnome". Between the ages of 12-17 I was absolutely obsessed with Modest Mouse and "indie" rock until I discovered breakcore. I kinda took the name and ran with it. I always have. I made the decision to call myself that even before I started actually making music and putting it out for the public to see. It's unoriginal, but I like it. I aways pictured myself being in a band and never in a million years did I imagine doing what I do now.

WC: You live in Pittsburgh, have you ever lived in other places before?
CG: Nope. I have always lived here and really have never explored this land except for a couple states. I'd really like to get the hell out of here.

WC: My impression of you is that you're not actively involved in the Pittsburgh music scene, why is that? How come you don't play any shows?
CG: I didn't really even know that we had a music scene as far as breakcore and noise stuff goes. I know of Bit Mummy and Cutups has his Wrecked Distro, and that's pretty much it. I've been to a couple of raves just because I was bored and had nothing to do, and at the most I just hear drum n' bass, which can get a little boring, but I respect all musicians. The only time I ever really walk out into the world is when I have to go to work. When it comes to playing shows, I don't really know how to perform live. I don't use MIDI or DJ or anything. I use Sony Vegas, which is a video editor, to make everything that is Crazy Gnome. I can be that guy that just presses play and acts like he is doing something, but I don't want to go that low until I've exhausted all of my options.

WC: Do you think you would or are you getting a lot of support in the Pittsburgh scene?
CG: Probably not. Which I'm fine with that. I mean, support would be cool. I'd like to satisfy some people with my sounds that aren't all the way across the globe or states away, but when it comes down to it, I just make the music I want to hear. I could go my whole life with being a nobody and I'd be fine.

WC: How would you describe your music?
CG: Unorganized, under produced, Stunt Rock without good samples, emberassing, manic.

WC: Do you have any formal music training?
CG: I took guitar and bass lessons for a couple of years and never bothered to learn anything about music theory or anything technical. I can pick up anything and play it, I can learn things by ear, but put a sheet of music in front of me and I'll laugh and start playing what I want to play.

WC: How long have you been producing?
CG: Two years or so? I've been listening to, playing, and thinking music all my life. The Sunny Side of Suicide was the first time I ever thought of myself as an actual musician/producer.

WC: I noticed you like to do video work. Can you please give us some background information on how you developed your video making skills and what you've d and have been working on recently?
CG: I used to make stock footage music videos of Modest Mouse songs when i was 14 or so. I started making Youtube Poop in 2010. Youtube Poop, which has changed and evolved and is still changing, is when people just take any video or movie or clip and fuck it up. Some of it looks like an intense acid trip, some of it just has the audio of shit cut out and filled back in with profanities. Mine was in the middle. I'd cut up cartoons and movies and shows. That all eventually led to more of an audiovisual art that had more of a music and breakcore vibe. I would take movies and clips and cut out sounds and organize them to make music that you can see. That particular syle is called "Jawa edits". Some people out there make some damn good work. I have been in the past two Videodrome events that are held in Canada. I haven't gotten to go there yet though. It seems like a great time. I bet my bottom dollar that that particular AV art that combines the two and throws them at your head all at the same time will take over. It's a mind fuck. As for now, I really don't make videos anymore which is a shame. I bet if I kept at it I would have made some awesome shit. I don't know if that all is behind me or if I'm on hiatus. We'll find out soon when the next Videodrome rolls around.

WC: What are your musical influences?
CG: Stunt Rock, Modest Mouse, Freebase Frenzy, Muert Zoke, Slut Cock, anything Scolex Recordings, Hank Williams, Hank 3, GG Allin, Buddy Rich, Tony Broke, Eyedea, Eluvium, Tom Waits, Juha Watt Vainio, Esa Pakarinen. I listen to a lot of shit. A lot of foreign polka, a lot of opera, really old country and vaudeville. I have a huge library of music. I could talk about it for hours and hours.

WC: What was the first album that you remember buying?
CG: I think it was that Led Zepplin double disc of their greatest hits. I went through a quick rock and metal phase.

WC: What was the last album you bought?
CG: VAPAUDENRISTI's album: Ei Maata Ilman Kansaa. They're a Finnish punk band. I paid like 40 bucks to have it sent here to the US.

WC: Can you plese explain what your introduction to experimental / noise / industrial / breakcore music was like?
CG: Fucking awesome. I remember hearing Aphex Twin's "Come To Daddy" in the CKY2K movie which is pretty much Viva La Bam without the ridiculous MTV flare. I found out what that song was, youtubed it, saw a related video of Venetian Snare's "Duffy", that led to Stunt Rock, and then it took off from there. Stunt Rock is what really stuck though. I owe a lot to that dude.

WC: I noticed your releases have conceptually seem to deal with depression and mental health issues, would you care to share anything about where you come up with these ideas?
CG: I live with them, around them, and I breathe them. Pittsburgh fills me with nothing but aggravation and shame. It's something I have always felt as a kid. Something just wasn't right. I keep to myself a lot in person. I cannot hold a conversation outside of work. The only way to relieve myself is to let it out via art and music and drugs. Therapy and meds and all that shit never worked. Nor is music really curing me. I constantly listen to music to distract me. That's all this art thing is, it's a distraction. I really don't want a job or a car to drive and bills to pay, but i guess i have to. What else am I supposed to do? i really want to hike the Appalacian Trail. If anyone is up for it, let me know. It will take a couple of months to complete.

WC: What do you have coming out in the near future? Any relases?
CG: I'm working on something now. No clue when it will be done, I'm always open to ideas and collaborations. It's what I do all damn day.

WC: Where do you see your music going, or where would you like it to go?
CG: I'd like to make a bunch of money but not have a million fans. If this were my job I'd be really happy with my life. Popularity kills. All in all whatever happens happens. I don't have my hopes up. Electronic music is getting more and more popular, but do you think there would be crowds outside of a venue for a kid who has no confidence and calls himself the Crazy Gnome and just stands on stage and presses keys on his laptop or fiddles with knobs? A lot of musicians are full of themselves. I may very well be too, but I don't think anyone is like "Yeah I see myself becoming famous". I think that stuff kinda happens.

WC: Aside from doing Crazy Gnome, do you have your own label? Have you thought about running one of your own?
CG: It would be cool to have, but there are so many labels out there. When someone breaks off and starts their own label I think they are just limiting their chances of being discovered unless they know for sure that people would catch onto it. There are a good couple of people out there that do have the same misanthropic style and there are artists I would love to have on vinyl. If I did have my own label all i would be doing is releasing vinyl. I love vinyl. I'm pretty sure I have a hoarding problem and i get mad anxiety if my records are astray in my room, or out of their sleeves. I have problems.

WC: What is your current set up with regards to your equipment and home studio? What type of gear have you used in the past?
CG: I really just use my laptop. I have quite a few old casio keyboards that I use for waltz and ambient tracks. I also have a tb303 clone, a korg monotribe, a korg mini kaoss pad, guitar, bass, electronic drum kit, banjo, musical saw, ocarina, harmonica, and some pedals. I love fiddling with them and playing them, but being I use Sony fucking Vegas and not anything that has MIDI or anything where i can somehow sync everything, I'm not too thrilled about throwing them in my tracks because if I play live, I have no way to properly recreate the original track. So I'm kinda stuck. The Kaoss pad I use with a broken cassette player that i smashed the window out of so i can make weird sounds. You will probably see that if i ever decide to get on stage.

WC: Do you make your own plugins/effects digitally? Do you do any circuit bending?
CG: Hahaha no. There's a distortion effect on Vegas and that's all i really use. I like creating music out of other music. That's a lot more fun. When you can turn Finnish polka or Tiny Tim into something completely different it's really satisfying.

WC: I noticed you are homies with Muerto Zoke, can you give us some info on how that friendship developed and do you guys work creatively together in any capacity?
CG: When I was added to Animals Within Animals he saw that I had a picture that Stunt Rock made as my profile picture and we started talking a bit. When the Cut Party came to Pittsburgh I met him and we chatted. I don't really know how I know all of you guys. It kinda just happened. I've made mixes of a couple of his songs, and there have been talks about splits and collabs, but nothing is set in stone. I just do everything by ear. I don't like bothering people about music because the worst thing to do is to force music out of someone. I will go weeks without making a track and get anxious and say that I am done with music and that I'm losing it, but I'm always back.

WC: Whats been the most traumatic ordeal you've ever endured, and has it altered or affected who you are as a creative person?
CG: Taking 1,000mgs of diphenhydramine. By far the most fucked up decision of my life. I don't know what i was thinking. I had the house to myself for about 8 hours (I still live at home with the parents), and i woke up right at 8am and popped 40 benedryl and it all took off from there. I couldn't walk, couldn't talk, i couldn't log into facebook, and I saw bugs everywhere. I felt the presence of people, I would speak to them and then a minute later I realized that no one was listening and that realization that I was alone felt so weird. All in all that lasted for around 6 hours. 6 fucking hours completely out of it. It was such a haunting day and I didn't enjoy it in the moment, but I'm glad it happened. I hope it did something other than making me gag when i take benedryl. I find it nice to get a bit out of your frame. Reality is an absolute bitch.

WC: What are some of the things you like to do that are non music related?
CG: I ski. I love skiing. I ski fast and hard. When you're pushing 20 to 30mph down a mountain that's the only thing you're thinking of. I recently took a trip to Vermont and it was probably one of the best times of my life. Nice big mountains, small towns, very little people. Vermont is a nice place. I would have been fine with dying that week.

WC: Do you have any other creative endeavors that you like to do outside of music?
CG: Not that i can think of. Everything is music to me. I work and i see my best friends and that's about it. Music is always on the brain.

WC: Have you ever been incarcerated? If so for what and how long? And if you haven't , have you ever done anything that you should of been incarcerated and just never caught for?
CG: Nope and I would like to keep it that way. I have never been caught doing what i do *knock on wood*. I'm not robbing or stealing or driving under the influence or doing anything stupid. So no one should have to worry.

WC: If you were gonna describe yourself in a single word, what would it be?
CG: Distracted

WC: What's your most embarrassing experience?
CG: Getting called up to the board in math class in high school and not knowing what the fuck I was doing because I didn't care. I think it was just having people's eyes on me. Especially because i hated those people. High school blew. Judgemental pricks. Other than that I embarass myself on a daily basis. I'm used to it. I don't care. When life gives you shit you turn it into a song title.

WC: What is your most frightening childhood memory ?
CG: I honestly have no clue. I used to play baseball and was always afraid of the big ass kids that played pitcher and would throw the ball as hard as they could. I sucked at baseball.

WC: Do you ever use drugs while making music as a way to enhance your creativity?
CG: All the damn time. Everything except for crack, coke, heroin, meth, pcp, "molly" & exstacy, whippets, anything OTC, and research chemicals. Everything else is fair game. I dunno of drugs helped my life, but I sure am having a damn good time. I really don't want to grow old.

Bit mummy

WC - Can you briefly describe for those not too familiar with your work some background information on Bit mummy
BM - Bit mummy is an 8-bit electronic thrash band from Pittsburgh, PA. I put out somewhere around ten demo releases and toured quite a bit before I released the first "real" debut album "Fubar" on Pink and Purple records.

WC - You live in Pittsburgh, have you ever lived in other places before?
BM - I was born in Colorado and grew up near New Castle, PA. I moved to Pittsburgh, PA shortly after getting kicked out of my high school for selling acid. Then I've also lived in Lansing, MI and Orlando, FL. I had a brief stay in Chicago for a few months.

WC - My impression of you is that you're actively involved in the Pittsburgh music scene, how did you become involved initially and where are you with regards to your involvment now?
BM - Basically, I got started through the internet. I had music up on MySpace, and people would ask me to play shows through email. That's how I ended up playing with 8 Cylinder, Alexis Icon, Cutups, Syphilis Sauna when he was living here in Pittsburgh, and all the other awesome Pittsburgh peeps that I've played with.

WC - Do you think you would or are you geting a lot of support in the Pittsburgh scene?
BM - I get good support from a lot of cool artists, but I don't think a lot of people here even know about the underground scene, especially chiptune music. Like in most other cities in the U.S., if you're a DJ, you get all the love, but if you make your own electronic music, no one gives a fuck.

WC - How would you describe your music?
BM - 8-bit Pac-mosh, thrash chip riot, gameboy garbage glitch. And it sucks.

WC - Do you have any formal music training?
BM - Not really. I had 1 guitar lesson when I got my first guitar, and after I learned that you made the notes by holding down the strings, I taught myself from there. I would read chord books and instructions for hardware to teach myself. Then I'd just fuck around until I learned how to play each instrument.

WC - How long have you been producing?
BM - I used to make stupid tapes as a kid of me making some weird-ass music using things my little sisters toys and anything else I could find to make sounds and then played my shitty avon keyboard and guitar over it. I got my first computer in 2001, and the only thing I gave a fuck about using it for was making music, I even tried to get rid of the internet from the computer because i thought it would give me more room to store wav files. Shortly after I figured out that wasn't how it worked I got fruity loops via illegal download.

WC - Can you tell us about the line up of Bit mummy and how that works out with song writing and live performances?
BM - It's me and Double G now. I was doing Bit mummy as a solo act at first until 2012, then I wanted to make it a band so I got Double G to play bass. He's been the bass player in all the other punk bands I've been in in the past.I do the programming and stuff, and we just jam on it and see what happens. When we play the songs live, having him playing live bass gives the music a heavier, fuller sound.

WC - I noticed you like to do video work. Can you please give us some background information on how you developed your video making skills and what you've done and have been working on recently?
BM - I feel like I suck at making videos so far. I use Windows Movie Maker and Mario Paint for most of the stuff I do. But I'm going to make some good ones for some of the Straight Out the Coffin songs with my friend Eric (Powerstrip) from Bloomington, IN.

WC - What are your musical influences?
BM - I mostly listen to old-school 80s and 90s punk music, but I like stuff from every genre of music. A few of my favorites would be...Punk - Rudimentary Peni, Industrial - Skinny Puppy, Metal - Cradle of Filth, Rock - Beck, Country - Johnny Cash, Rap - Public Enemy, Chiptune - Shitbird, Techno - Aphex Twin

WC - What was the first album that you remember buying?
BM - The first CD I ever bought was Primus, Pork Soda behind my parents' back, because growing up, I wasn't allowed to listen to music unless it was Christian or Classical.

WC - What was the last album you bought?
BM - Jello Biafra - White People and the Damage Done was the last physical record I bought. Bubblegum Octopus - Goodbye was the last download, and it was $2 well spent! He's a huge influence on my music.

WC - Can you plese explain what your introduction to experimental / noise / chiptune / breakcore music was like?
BM - Aphex Twin got me interested in electronic music. I found out about the chiptune scene when I came across Bitshifter's MySpace page, and that got me interested in using video game synths, like LSDJ, instead of using cut up samples from NES games. Then, when I went on tour with William Sides Atari Party in 2010, that opened me up to some of the best music I've ever heard in those genres. Some of those artists really influenced the direction I wanted to take my music, like Shitbird, RainbowDragonEyes, and Dr. Butcher MD, to name a few.

WC - Whats your take on the whole chiptune scene, where do you see yourself in it?
BM - I feel like it's the scene I belong in. It's a privilege to be able to play shows with people that I really respect musically, like Shitbird, RainbowDragonEyes, Yatagarasu, Watabou, etc.

WC - You released "Straight Out The Coffin" in October 2013, can you tell me what you've been working on since then and what sort of releases we can look forward to in the near future?
BM - This year I plan to release the Chicken McTucky remix EP, the next worlds for Straight Out the Coffin, and the Smells Like Your Mother's Penis EP.

WC - Can you please tell us a little bit about your involvement with Datathrash?
BM - It's the label that most of my favorite chiptune artists are on! Straight Out the Coffin is my first release with them, and I plan to release the other Straight Out the Coffin albums on Datathrash too.

WC - I noticed your releases have conceptually seem to dealt with angst, ansurdity, and other various strange word play. Would you care to share anything about where you come up with these ideas?
BM - I just write about things that piss me off like politics, religion, racism, sexism, etc., and throw in some references to video games (mostly EarthBound) or ancient Egypt.

WC - Can you tell us about your new project usasshole?
BM - It's usAhole u asshole! It's a project I've been working on to have an outlet for my more electronic stuff. I'm also trying to show a different side of my artwork (like with the album art) that's less influenced by 8-bit and closer to the artwork that I'd normally do. I like doing it because I'm not limited to the constraints of a video game theme with usAhole. I feel like I'm becoming limited to what i can do with Bit Mummy sometimes now that it is a band, so I wanna have a project that has no limits.

WC - Where do you see your music going, or where would you like it to go?
BM - I see it going nowhere. I'd like it to go somewhere. But really, I'm happy with the place I'm at right now, because I get to play shows with people who make music that I love and get into the shows for free! Basically music makes me happy and has always been my number one drug in the world. So my goal is to make others happy with the music i make. For example when I heard nine inch nails saying things like god is dead on thier record I didn't feel so alone in questioning religion and that made me happy and I want to do the same for others.

WC - Aside from doing Bit Mummy, do you have your own label? Have you thought about running one of your own?
BM - I did have Octalstar Records as my record label. I basically just had it to put my own stuff out. I just quit doing it because it was more work than I expected to try to help other artists put their shit out, but I got with Pink and purple, Scolex, and Datathrash, and they do a much better job than me.

WC - What is your current set up with regards to your live equipment and home studio? What type of gear have you used in the past?
BM - I use Game Boy, Game Boy camera, LSDJ, and Nanoloop. circuit-bent SK-1 , a circuit-bent Barney guitar,and kaossillator. On the computer I use Frooty Loops still. Game Boy emulator... Nanovoice, 8-Cylinder's pounder, Berringer mixer, Gemini and Newmark turntables for scratching. Double G has a Peavey bass amp and a Fender Squire bass. I use an Epiphone Les Paul, my backup guitar is a Fender Squire, and I use an Acoustic brand amp and a Gibson Maestro acoustic guitar.

WC - Do you make your own plugins/effects digitally? Do you do any circuit bending?
BM - I don't make my own plugins, but on the Game Boy, I program the effects. As for circuit bending, I have a few circuit bent projects I'm working on. The most recent project is, I got the LTC1799 Precision Oscillator that I installed into one of my Game Boys to change the pitch and speed of the sounds.

WC - I see that you are homies with Patrick Urn, can you give us some info on how that friendship developed and do you guys work creatively together in any capacity?
BM - Yeah, Pat and I used to play shows together when he lived in Pittsburgh. We've never made any music together, but I'd love to work with him on something possibly in the future.

WC - Whats been the most traumatic ordeal you've ever endured, and has it altered or affected who you are as a creative person?
BM - Growing up in a trailer park in Hicksville, PA, I would run into a lot of rednecks that didn't like the fact that I was different than them. I would get beat up a lot, and there was one time I thought that for sure they were going to kill me if it wasn't for someone stopping them by threatening to call the cops. Those experiances kind of changed who I became and made it clear to me who I wanted to be and who I didnt want to be and gave me my moral ground for the lyrics I write.

WC - Do you have any other creative endeavors that you like to do outside of music?
BM - I have ideas for books I'd like to write someday, crazy horror stories based on my dreams. Growing up, I wanted to be a cartoonist, then a writer. Then I became a musician, and while I'd still do those things, they kind of got put on the back burner for now. I've been working on a few comics, I paint 8-bit art and original stuff, and lots of other things that I can't think of at the moment.

WC - I noticed you like video games, especially NES era type stuff. Can you tell us a little about that and where that comes from?
BM - Being a middle-class white kid in America, I played a lot of NES and SNES. I remember being into the Mega Man games, Super Mario Brothers, and Maniac Mansion. Some of my favorite games are on the Super Nintendo system, like EarthBound, Zelda, Final Fantasy II, Secret of Mana, Chrono Trigger. When I was young, I used to work on a farm baling hay for $3 an hour so I could buy a $50 video game at the end of the week and still have some extra money in my pocket to rent games.

WC - Have you ever been incarcerated? If so for what and how long? And if you haven't , have you ever done anything that you should of been incarcerated and just never caught for?
BM - I do a lot of things that, in the eyes of society, I probably should be in jail for, like drugs, skateboarding, etc. I've never been in jail for a long period of time, but every time I used to drink alcohol and take Xanax, I'd wake up in the holding cell with no idea how I got there.

WC - If you were gonna describe yourself in a single word, what would it be?
BM - Me.

WC - What's your most embarrassing experience?
BM - For the most part, I don't get embarrassed about anything.

WC - What is your most frightening childhood memory ?
BM - The two most frightening things I can remember from my childhood are thinking that I was going to Hell for everything I did, and the wrath of Jim Raf.

WC - Do you ever use drugs while making music as a way to enhance your creativity?
BM - Yes! i personally use weed, alcohol, and acid sometimes when i make music for a lot of different reasons. All other drugs enhance my creativity at first, but when it becomes a habit, it becomes a distraction. So, kids, bit mummy says you should DO DRUGS to enhance your creativity but when you are fisting some wierd guys asshole for rent money you might wanna slow down a little bit and go back to just smoking and drinking for a little while. (this last sentance is a little fuct it's up to you if you want to include that or not)

BIT MUMMY

a crime of insanity

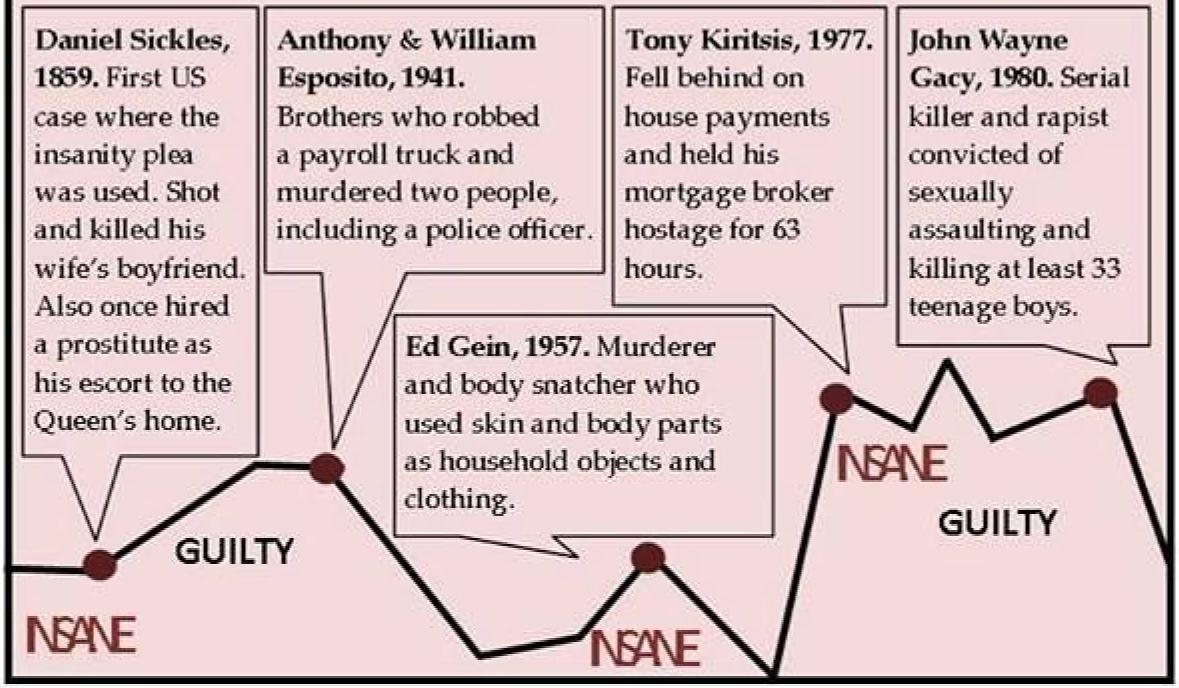
Pittsburgh native and heir to a multi-million dollar mine and railroad fortune, Harry Thaw, was the central character in 1907's "Trial of the Century", one of the most notorious cases featuring an insanity plea. Thaw's long history of mental instability, obsessive partying, drug addictions, and lavish lifestyle geared towards gratifying his sexual desires led to the coining of the term "playboy".

Starting in childhood and continuing into his adult life, Thaw was know for temper tantrums, incoherent babbling, amusing himself by throwing large household objects at his servants, and lighting his cigars with one hundred dollar bills. He was expelled from Harvard for "immoral practices", and once chased a cab driver down the street with a shotgun for cheating him out of 10 cents change.

Thaw was determined to have a seat at all of the prominent social clubs between Pennsylvania and New York, but was rejected more often than not. When his membership to the Union League Club of New York was revoked for riding a horse up the front steps of the club, he became obsessed with socialite Stanford White, believing him to be the cause of all of the snubs. Later, a disgruntled showgirl sabotaged one of Thaw's lavish parties by taking all of the female attendees to White's house instead, which further fueled his animosity.

Thaw became infatuated with model and chorus girl, Evelyn Nesbit, and after wearing her

timeline of famous insanity pleas



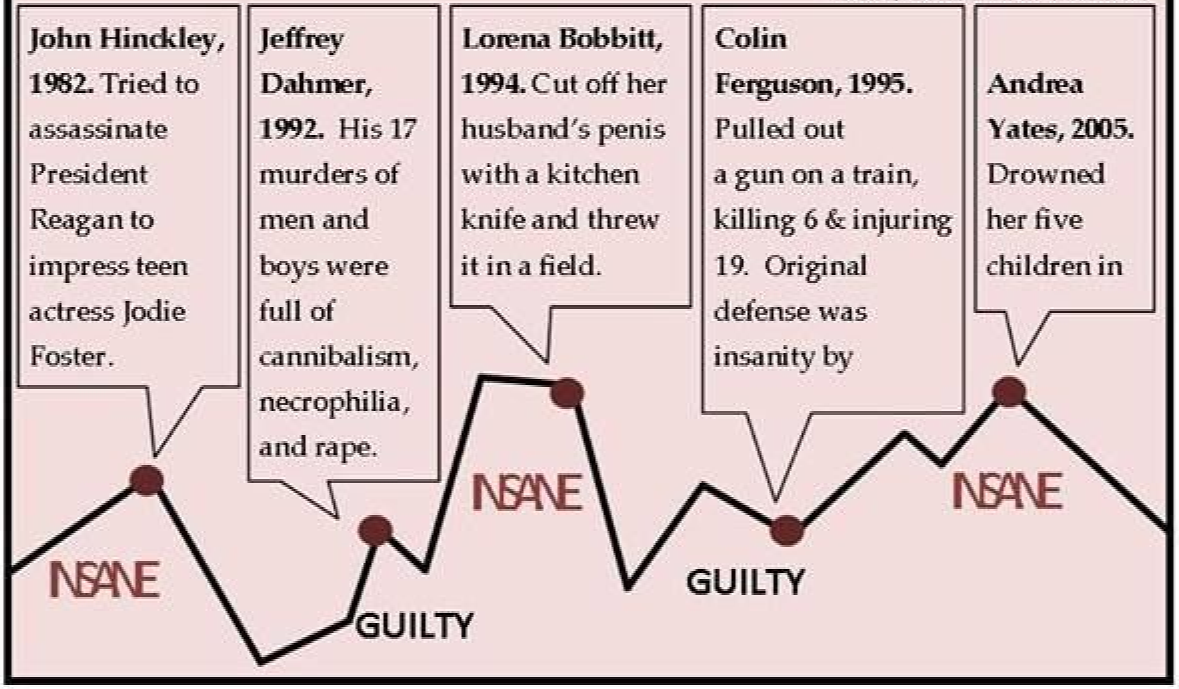
Matteawan State Hospital for the Criminally Insane

down, she eventually accepted his marriage proposal, but not before confessing being taken advantage of by White in a one night stand. They travelled Europe together until arriving at a castle where he held her prisoner, beating and sexually assaulting her for over two weeks straight. Thaw was fixated on the fact that White had "ruined his wife", and made her wear a black suit at their wedding. In June of 1906, Thaw saw White at a stage show at Madison Square Garden, and shot him three times in the face, reportedly telling his wife that he saved her life.

Awaiting Trial, Thaw reaped the benefits of his fortune, sleeping on a brass bed and having catered meals delivered. The jail's doctor was even convinced to provide a daily ration of drugs, champagne and wine. In his jail cell, Thaw hear heavenly voices giving their divine approval of his crime.

Initially Thaw's legal team sought to have him declared legally insane, but his mother, not wanting him to be branded as crazy, spent over 1 million dollars on a team of doctors to build a temporary insanity defense. The family also bribed Nesbit to testify on Thaw's behalf, and ultimately, after a hung jury, arrived at a verdict of temporary insanity in the second trial. Sentenced to imprisonment at a State Hospital for the Criminally Insane, Thaw immediately sought freedom. Thanks to his deep bankroll, within a few years, he was tried again, found not guilty, declared no longer insane, and set free.

Thaw in jail enjoying a catered meal by Delmonico's Steakhouse



Kecksburg	Soviet	Alien
Grays	Acorn	Roswell
Nazi	Hieroglyphic	Cosmos
Meteor	UFO	Unsolved

K	N	H	C	O	S	M	O	S	N	M	O	R	V	E	D	A	Z	O	S	A
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ALBUM REVIEWS

sOuL sCientiSt - junkie breakz

On "Junkie breakz" you'll find that the most impressive detail you notice right away is how everythings mixed tight and properly eq'd. Every sound is pleasantly calculated to hit its designated frequencey with acute precision. I like the ironic samples, album and song titles. With the sophisticated music you can't help but think if this isn't the work of an artist whose reminscing about something that they've recently been able to put behind them. While these songs feel deep and heavy there is an uplifting spirit about each one, especially towards the end of each song. The next thing you notice is "Why is this guy self releasing his own material and not have the backing of a label with even bigger distribution?" Coma Recordz gets their music out there, just scratching my head wondering why this isnt being pressed on vinyl or have the backing of a succesful label that will give sOuL scientiSt some FUCK YOU money.

My experience with sOuL sCientiSt's music has predominantly fallen under the more experimental/ambient side of things, hip hop/dub and his mix sets. This release was a plesant surprise. These hard IDM tracks slice like a knife. There are ice pick stabbing pulses , picturesque soundscapes and finely cut glitch tones that spike through out. While there is some really impressive sound design you might find the energy somewhat meloncholy in nature. Images of a sad dude cruising around dark city streets in a flashy street car come to mind as one track rolls into another. I dont know if its because I was up way past my bedtime, it just seemed like some of the basslines were especially moody in a sharp way that might potentially bring a mentally unstable person to their knees.

The track "Come Healing Burn The Witch" sticks out as being my favorite. Which can only be described as bad dose of gothspel in the key of religified dying. I've heard more bad witchhouse than good witchhouse this being the latter for sure. After the escalation of euphoria that builds from the earlier songs, this track brings you down in a nice way, in a way it brings you back to where you need to be. Can't think of a
better way to end things. Get the album here: https://archive.org/download/JunkieBreakz/Soul_scientist-JunkieBreakz.zip www.comarecordz.com

Genus Inkasso - Under Seals Broken By The Lean Solicitor

Genus Inkasso takes you on what might seem like a misdirected journey in the 3 songs that are on this EP. As each song gets into itself, you start thinking of how you got to where you are you realize its the intent of the artist to of brought you to all these strange magical places you wind up all along. What might initially come off as mad man audio meanderings , you learn of their brilliance as they slowly build and deliver everytime. From beat to beat, scrape to scrape you'll find yourself puzzled and in a state of awe every step of the way. REJOICE! He really wants to challenge you and celebrate this at the same time! Most breakcore (these days especially) tends to be intentionally deriviative, artist like Genus Inkasso have a reputation of taking the longer and more elaborate scenic route, and you love him for it. While some of the modulations on his pallet might seem like familiar sound sources, dude has his own style and consciously seems to put each tone in its challenging place. Listening through out I can't help but wonder what might of compelled him to take this route or that? Where does he have to go to get these genius ideas? It is as though he never had a conventional idea in his life. The only way he can survive is by destorying all preconcieved notions at music making while effectively demonizing other concepts that might be considered routine. "Under Seals Broken By The Lean Solicitor" has 3 fine examples of both what its like to deliver experimentation and precision all at once. Sporadic piano , crippled sampleage and distortions clashing in and out of one another make everything feel like each track is in a constant state of progression, with out getting too fancy pants about it. The first two tracks "Blind Prophetess" and "Vast Dance of Nuptial Gravitations" are definitely the meat and potatos of this release, the final track "At The Heart Of The Terminal" winds up being an explosive grand finale that demands all the worlds energy to be excreted during an all or nothing thrash out. This would be the track that gets people convulsing on the dance floor. Get the album here: http://immigrantbreastnest.com/album/under-seals-broken-by-the-lean-solicitor

Another like minded musician you might wanna check out would be Laskfar Vortok. These two maniacs tend to cross paths from time to time.
And after that check out Joris's other artist endeavors here :
Genus Inkasso: goatgerms.blogspot.de
The Teaching Machine: projects.teachingmachine.tv
Der Prädikator: hardsensations.com/category/praedikator/

Bit mummy - Straight Out The Coffin

Let me start off by saying this would have to be considered Bit mummy's finest release thus far. And I wanna do so in a way that doesnt diminish the accomplishments that have been achiend in BM's earlier works, because my love for earlier is just as strong, as it is got me here talking today about "Straight Out The Coffin". While maintaing all the raw compenents we all have come to enjoy on previous BM releases (FUBAR.GG TRIBUTE, , this time around things are cleaned up in all the right places. While other times you find yourself wondering if there is a deliberate punk element to their style of music , any misunderstandings are eleminated when you realize that these songs whip hard like any other under 2 minute punk rock ditty. I found myself being thrown off from moonlighting on ambien how rock'n rolly things get. Would be great for setting the mood to potential bar fight with a bunch of frat kids. Nice 8 bit electronics swim in and out with hip hop breakage and symphonic sped up Castelvania-like melodies. When you listen closely to previous BM releases you get a feel for how they figuring out all the what goes where with dynamics of implemeting raw instrumentation to chiptune. This time around its obvious everything fits smoothly and even with the chaos that is ensued with thrashy guitars and slam slam sample scratching, theres actually some guitar solo going on in the outro track "Game Over (continue end) and it works nicely! While some of the dirty and raw side of things that I came to know and love in Bit mummy are missing, it's nice to see their sound taken to another level. Some tracks sound like Iggy and the Stooges being beaten up by GG and the Murder Junkies. Other tracks sound like a psychedelic freight train going off the tracks (Village Of Illusions). I think my favorite aspect of the album are differnet sound sources your getting on the drums. There are LSDJ tracker beats at the backbone of things then intermittently you get casio beats rolling back and forth in a death metal double kick drum type style. Nice blend of natural horror film scoring grinding back and fourth with doomy bridge chorus vocals on "Master of Illusion (boss battle)" shrouded in scary nes game sceances, be sure not to step on the sacrifical mutilated children on your way out. Some songs sound like mangled Buddy Holly.
Get the album here: http://datathrash.bandcamp.com/album/straight-out-the-coffin

SYPHILIS SAUNA

ALBUM REVIEW

SYPHILIS SAUNA: Confabulation – Memory Loss – Unresolved Guilt

Syphilis Sauna's newest release on Scolex Recordings is a bold and vicious album full of pleasant contradictions. "Named after a series of symptoms that afflict most long term alcoholics." Confabulation – Memory Loss –Unresolved guilt drunkenly staggers from one emotional section to the next. Scolex released the album on limited edition red tapes, with limited edition screen printed posters. This project may be harsh, raw, aggressive, but it's also thoughtfully polished—ripe fruit.

The album begins with a noise track, which is unrelentingly dissonant for an uncomfortable few minutes. When the tension breaks with the first beats, Syphilis Sauna creates a brief yet satisfying catharsis that he gives and takes throughout the rest of the album. The difficult and more freeform sections of industrial noise contrast with the bouncy synthesizers and precise drum machines, roughly jostling the listener from one scene to the next.

"Glow inside diminished" takes the listener on an eerie, 8-bit nightmare reminiscent of Castlevania and on through into a dark carnival in the following song, "In Hospitable Zone," a major political statement where Syphilis Sauna quietly and sternly orates the grim story of consumer culture. This tracks that follow are the glitchy and ultrafast meat of the album—a barrage of blast beats and bleeps. "The Slip" is the last Syphilis Sauna Original on side A of the tape, playing out like a triumphant boss battle from hell's side-scrolling video games.

The album finishes with 6 remixes by other musician in the scene including a powerhouse contribution by first time Scolex artists, Church Fire. Church Fire's vocalist, Shannon, brings a feminine edge brutally twisting the original song into a new beast. Other Scolex artists contribute their spins on this Syphilis Sauna gem.

The album is a hard, but rewarding listen. Its instrumentation suits the dark themes of drug abuse, broken politics and violence. Syphilis Sauna uses human timing in the midst of perfectly programmed chaos to rob the listener of a downbeat to hold onto, letting them fall on their face into a puddle of noise and static, only to overwhelm them with lighting bursts of glitching machine operas.

Free to listen to at Scolex.bandcamp.com, only $5 to own, Confabulation – Memory Loss – Unresolved Guilt by Syphilis Sauna is a must have for anyone who would read this review in Weirdcraft. That means you, go listen to this fucking album.

ALBUM REVIEWS

D.D. Danahy - Second Renaissance

Here I wanted to draw attention to the the Denver based musician Darren Douglas Danahy. Last year he released three different works under Fish Herders, Sacred Crunk, and Keldari Station. He has been a devoted supporter of weirdcraft throughout 2013 , especially since the Denver issue. Wish we could go back in time and included this in that issue. Since we can't here is our attempt to help you get aquainted with him now!

Fish Herders I can really get down with. I hear some of the same things I love about Material, TACK>>HEAD, and African Head Charge in this music. While i'm not well versed enough to throw around a term like "fusion" to describe their sound, I feel good about it after seeing it as one of their tags on their bandcamp page. Typically an advocate of mixing styles together to get unique results, when I've come across anything deemed "fusion" it seems like things are mixed together just for the sake of mixing them together. Without cohesion or merit. This is certainly not the case with Fish Herder. You get multiple styles of music in each song and it works in a refreshing and interesting way. There is heaviness in roatating industrialized drums with other tradition percussion instruments, strong synth grooves and techno effects embedded with guitar chops and heavenly vocal samples. One satisfying track after another , it occurs to me that I've heard attempts of this nature in the past , always searching for this kind of execution. Flawlessly balanced. Finally its here! Dudes that love to play guitar and know the importance of not relying on the guitar as a primary instrument. I mean theres lots of guitars on here but with all the different textures you have to focus on them to notice them, just like every other thing going on. And its not one track more than the other, they've obviously homed in on an effective technique and exploit it adequately. I really feel like this instrumental rock album is one for the record books. If theres more music out there this good PLEASE TELL ME ABOUT IT! "Cat's In Dog Poop Alley" really sticks out for me. "Is There A Movie On This Flight" gets silly with the movie samples, "October Rain" ends with an Acid Bassline you wished you got more of, but then the album is over with the sample "you can stop there, thats good enough" no it aint. I was just about to get my rave on WTF!?!

Sacred Crunk is very eclectic funk. Their album "Boomsauce" I would equate as being a classier version of Infectious Grooves, neo Parliment, or newer less rockier Cypress Hill. Uplift Party Mofo Plan with 80s sounding synths? Druggy Fishbone, anybody remember Limbomaniacs? You get a good mix of good old and fresh new here. Vocals sound like Prince if he knew how to get loose and smoke some kush every once and awhile. I like the tracks with the female soul / trip hop vocals the most. Especially the back and fourth action on on the radio friendly "Bass Bending". Not going to lie, this isn't the kind of thing I usually go for, but as each track passes I find myself anticipating the next. I don't think it will take all that much for this to grow on me, it already sort of is as I'm writing this. Just like Darren's other project Fish Herders there is an obvious "fusion" of various styles just as effective and with the same kind of purpose. On the song "Third Eye Popping" theres a lot of different changing ideas that adhesively transition from one to another. that are "Focus" is a nice psychadelic lulaby, I think I dig this dudes vocals more when he uses effects. "Meditate In A Storm" I think has the best vocal work, sounds like Sinead O Conner and Bjork working together with Del The Funky Homosapien remixed by Coil!

Keldari Station's "Where In The Universe Is Keldari Station" and Kelly Von D's "Electric Zoo" will chill you down with their sophisticated dub stylenz. Must be fun to dose to, looking forward the next occasion, def throwing this on. So heavy with the analog , so warm fuzzy and relaxing. The kind of music you put on that will help rough out all the edges. Close eyes, pack bowl, drift away. This project Darren does with his counterpart Kelly Donovan, who I know he attributes a lot of his creative confidences that have empowered him to create all these dope jams! Nice that they can make something like this together as a couple, I think the awesomeness to their pairing really shines thru in Keldari Station especially with their most recent WITUIKS. This one tends to be my favorite, I've listened to this one multiple times now, and its a rediscovery with each listen. Songs are more developed this time around. You'll also notice the aesthetic of spacedub can be found in both sound and titles. More experimental approaches to sound design and recording with jammier side of things on "Electric Zoo". Its like spaced out world music resonating off the astral plane. Each track you are born, live and die all at the same time! Check out the second half of "Electric Elephant (Part 1)" for fun with wobbly bass!

These were all Darren Douglas Danahy's works from 2013. Be sure to check out his solo album, and best work yet "Second Renaissance"! It's coming out July 1st on Scolex Recordings!

http://scolexrecordings.bandcamp.com/album/second-renaissance

You can learn about all of his ongoing projects at : soundcloud.com/darren-d-danahy

SCOLEX RECORDINGS

WELTMUZIK

ALBUM REVIEWS

DAED - PROGRAMIST

Texas based glitch maestro , Daed's , lastest album aptly titled "Programist" is released on MOZYK007 and the very first track "Cyan and Ice" on thru-out the entire 45 minute epic we have exquisitely crafted melody sitting nicely beside IDM beats the likes of which we generally don't hear much anymore.
From a pure sound design perspective this album is a gem . Each click pop or bleep is perfect in its place. Of particular notice is the track Ghost Vibrations which starts in the nitty gritty heavy processed whirr of irreverent machines and then drops into a beautiful bell melody which leaves you hanging just before a hardline tech step flow comes in and brings everything together . Fans of Aphex Twin or other "golden era" IDM will especially enjoy this album because these days it seems that most producers jock the hardcore – gabber –breakcore " add a gabber kick and a amen " formula and its really refreshing to hear someone getting into the nitty gritty of programming and not being held back by such constraints as genre. Though speaking of genres : take your pick. From the squelchy acid lines of Mobius Stripper to the synth heavy simplistic but zen downtempo feel of "Badthings" you'll find yourself listening to this one over and over finding a new sound to focus on each time. A great listen .
Get the album here : http://mozyk.bandcamp.com/album/mozyk007-programist

DJ SKULL VOMIT - RITUAL GLOW

On Ritual Glow I find these tracks to be my favorite out of DJ Skull Vomit's repetoir. Each song one ups the previous through out the entire album. While I usually struggle with grindcore/breakcore crossover DJ SV pulls it off by not catering too much to one genre over the other. By doing so all the styles implemented on the album come off as balanced. Definitely feel invigorated with compulsions to both rave and mosh at the same time during every track. Try closing your eyes while listening and I'm sure images of candy ravers with mullets will come to mind. You can't diss on the super tight production skills either. Why isn't this guy scoring movies for Ridley Scott? K hole scream vocals are both psychadelic and nightmarish at the same time. Nice the way they are both proportionate and layered with everything and don't take the forefront of each song. Done so that they are diced up and effected out the way any samples might be (the exception being made on tracks "Daphne", "Dark Tarzan", "Swamp Bitch" and his remix of Deathcount's "The Iron Rods" & Bong-Ra's "Dawn of Megalomaniacs". These bangers also stick out as the most metal sounding songs on the album, yet still sparse on the vocalage none the less. Maybe not so much where Swamp Bitch is concerned, you get a full dose of Otto Von Schirach on that one.). "Dark Tarzan" featuring Stazma The Junglechrist sounds the way I had always wished KMFDM could of sound, very cool riffs and a funky groove. I can't say enough how I love when Gore Tech collaborates with DJ Skull Vomit. I couldnt stop listening to the grindcore karaoke Methlab Promo Mix 2 last year, no surprise as the Heretic remix on this release might be my favorite track. Obvious change of energy than what you experience on the rest of the album, as a listener you can feel the love. I could go on and on re-listening to the whole album and trying to put the brilliance in this album to words, but at this point my ears are bleeding.
Get the album here: http://murderchannel.bandcamp.com/

WATABOU - PLASTICITY

Short n Sweet , Watabou's debut full length thrashes around elegantly with an abundance of abrassive gabber kicks and strong melodies. The vocal styling variates with the changes in the songs flawlessly. While not a fan of scream-o type vocals, I'll never be able to put my finger on why I make an exception to the rule in this case. It definitely feels like it adds depth to the overall construct of each song. The vocals feel like they kind of twist and turn with the music as intensly as a Tron Light Cycle race. Really rad when you get some harmonies on the track "Lethargy". The 8bit nature of the synthesis on this album gives you the same kind of feeling of euphoria you experience after beating the hardest level of your favorite video game with a perfect score. After about a good year of hearing mostly various instrumentals or live recordings from Watabou, I was especially curious as to how it would be pulled off with regards to actually laying everything out in a recording. Defintely executed without fail. I was expecting guitar from seeing a few Watabou live performances, but in no way does it feel like its lacking for them not being there. Very impressive the way the artist slams down wall after wall of sound in a relentless manner and still have you feeling like its over too fast. Usually when music is this powerful you have to be in a certain mood to withstand its intensity. Its colorful complexity makes you wanna take whats coming to you no matter where your head is at. You can't help but want more by the time these 7 tracks finish in their 13 minutes. It's not so short that it ends abruptly either, you just can't help but want it to keep going. Really looking forward to more releases like this, Watabou has a lot of great ideas about music and performance. Make sure you take the time to check out Plasticity or a live show.
Cannot disapoint!
Get the album at: https://watabou.bandcamp.com/album/plasticity

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WEIRDCRAFT ZINE #5 : The Pitts

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OUT NOW :

Weirdcraft Youth Group : "How to Influence and Destroy"

http://weirdcraft.bandcamp.com/album/how-to-influence-and-destroy
Featuring music by Scrotal Tear, Hersenerosie, Daed, Morlox, Warp Maiden, 666 Gangstaz and more!
Mastering: Jason Goodrich (Technicolor Yawn)
Internet Distribution/Torrents: Ras Edward (sOuL_sCientiSt / Coma Recordz)

WEIRDCRAFT YOUTH GROUP
May 2014

666 Gangstaz

http://soundcloud.com/666gangstaz

AnGoR (Belgium)

http://partyflock.nl/user/1309673:AnGoR.html

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http://soundcloud.com/brainslushie

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Catdog

https://www.facebook.com/pages/Cat-Dog/175347305862720

https://soundcloud.com/catdog

http://www.mixcloud.com/catdog/

http://catdog1.bandcamp.com/releases

Catdog's chiptune side-project: Bithurt

https://soundcloud.com/bit-hurt

Crimespree

http://soundcloud.com/crimespree410

Daed

http://daedmusic.net/

http://soundcloud.com/daed

Dæmon Nihil

http://owlcave.bandcamp.com/

http://www.facebook.com/blackmassevents

https://soundcloud.com/d_nihil

https://soundcloud.com/shadowmancer

Damien Blackthorn

http://www.facebook.com/groups/TheTempleofSatan/

Darren Douglas Danahy

https://soundcloud.com/darren-d-danahy

https://soundcloud.com/keldari-station

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https://soundcloud.com/pandoras-pack

https://soundcloud.com/masterclock

Dr. Butcher M.D.

http://badtaste4life.com/

http://drbutchermd.bandcamp.com/album/finis-hominis

Freebase Frenzy

http://soundcloud.com/freebase-frenzy

Hersenerosie

https://soundcloud.com/hersenerosie-1

High Fructose Porn Syrup

http://www.highfructosepornsyrup.net

Humdrum

http://www.lokol.com/index_files/humdrum.htm

http://badtaste4life.com/?p=36

Jamie Noggle/Migraine Magazine

Kursse

http://kursse.bandcamp.com/

http://greatblacknothing.bandcamp.com/

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Lord Shiva

https://soundcloud.com/lordshiva1

Mad Maximilian

http://www.maximilianshiffman.com

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http://www.aleph9.com/midi-fister-genocide-20/

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Popkill And The David Koresh All-Stars

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http://www.youtube.com/user/popkillkoresh

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http://www.facebook.com/brainrapezine

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https://www.facebook.com/pages/Soulscientist/169988029694970?bookmark_t=page

Stone Coma

http://soundcloud.com/stone-coma

System of Adon

http://systemofadon.bandcamp.com/album/demons-in-the-sky

http://soundcloud.com/system-of-adon

Technicolor Yawn

http://technicolor-yawn.bandcamp.com/

Warp Maiden

http://soundcloud.com/warpmaiden/